CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Conant Airs Coal Gas Finding

Premier of Ontario Points Out Lack of Supervision at Pape

Premier Gordon Conant of Ontario, in summarizing the report of the investigation by city and provincial police of the coal gas accident at the Pape Theatre, Toronto, pointed out that, contrary to regulations, the owners of the theatre, his wife, the cashier and the matron were all absent from the theatre when a flue broke and released the smoke that made 51 children ill.

The Premier's statement followed an earlier finding by O. J. Silverthorne, chairman of the Ontario Motion Picture Bureau, and W. D. McPhee, chief inspector of theatres, that Isidore Stern, manager of the theatre, had followed safety regulations demanded by the city building by-laws and the

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Human Interest Notes in V-Loan

Many interesting and human notes have crept into the story of the theatre's part of the effort. Here are a few:

Prince Rupert, B.C.—A page one item in the Prince Rupert (B.C.) Daily News was the story of James Lee Jones, a trapper now in the Canadian Navy who

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Ben Cronk Joins United Artists

Ben Cronk, popular veteran of the Canadian film industry, who took a short holiday from the film scene, is back again as head of United Artists' publicity. Ben is well-remembered and well-liked by all from the top down and is a master of one kind of exploitation of tremendous importance but too often neglected — fronts, lobby

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Performing Right Fee Not Changed

The Canadian Performing Right Society has filed its fees with the Secretary of State, Ottawa, and there will be no change in them for the next period. An adjustment has been made in the matter of 16 mm. fees.

The Performing Right Society has exempted military camps from being charged.

Ottawa Freezes Expansion

The recent freezing order prevents the transfer of theatres, establishment of new exchanges and new branches, and the acquisition of greater floor space without a permit.

A number of theatre transfers has taken place recently.

She Was Wise To Him

Before the dimout a manager or cashier could look up the street and see what the opposition was playing. Now they have to take a walk or disguise their voices as patrons and enquire by phone.

The other night, when business wasn't so good in his house, one manager, pretending to be a patron, called a nearby theatre on the phone and asked, "What are you playing tonight?" As he copied down the program he thanked the cashier of the other theatre.

"Now," enquired the info-giver sweetly, "would you mind telling me what you are playing?"

Another Lady Booker

Mrs. Flo Simmons, formerly of 20th Century Theatres advertising department, has become a shorts subject booker with that company.

Silverthorne Sick

O. J. Silverthorne, Ontario censor chief, is away from his desk for a few days because of illness.

Kirkland Lake, Ont., Houses Closed

The Capitol and La Salle theatres of Kirkland Lake, Ontario, did not renew their licences this year. The ban on labor for gold mining is probably the main reason. Two other of the town's houses, the Strand and Uptown, are still operating.

Monogram Opens Calgary Office

Monogram Pictures of Canada Limited have opened offices in Calgary at 640 Eighth Avenue West. Max Phillet will supervise the Calgary office. Other Morgan offices are in St. John, Winnipeg, Vancouver and Montreal.

Consolidated Gets Loew's, Montreal

Consolidated Theatres, Quebec circuit headed by Arthur Hirsch, has acquired a 10-year lease on Loew's Theatre of Montreal. Shareholders of the Mansfield Theatres Company, which owns the house, accepted the amended offer of Consolidated, $60,000 per year, at a meeting on November 3rd.

Although the 5,685 shares of the

(Continued on Page 2)

Big Preem for 'Flying Fortress'

"Flying Fortress," a Warner Bros. film made in England, where is played to outstanding business, will get a "Canadian Continental Premiere" at the Capitol Theatre, Montreal, on November 20th as a salute to the Atlantic Ferry Command. The announcement was made by Wolfe

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FLIGHT-LIEUT.
AL GLAZER, DFC

He Thanks You

Toronto filmites, on reading the news that Al had received a Distinguished Flying Cross, sent him a congratulatory telegram with about 50 names attached. The former theatre manager, son of Sam Glazer of Columbia, was tickled on hearing from old friends.

"I'd like to thank each one personally," he wrote to his father, "but I'm too busy these days. Will you please thank each one for me?"

Sam is a busy man also, so this will do until he runs into you.

'ONE OF OUR AIRCRAFT IS MISSING'

Another top box office attraction along with MISTER V from Esquire's new 1942-43 group of 14 Anglo-American pictures. This is your double-edged thunderbolt for SMASH business. It is England's year to lead and Esquire's too. (Advt.)

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HYE BOSSIN, Managing Editor

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Stay Awake

Though the phrase is commonly used to describe a smooth-running enterprise, no business, particularly a theatre, "runs itself." The constant vigilance that causes theatres to have such a small quota of accidents becomes relaxed when the absence of mishaps makes the manager sleepy that way. Supervisors have a tough job today because new men can't realize the importance of the most routine checkup. Newcomers, faced with a pressing matter, leave those things which seem to "run themselves," overlooking the fact that they give that impression because of the constant attention they receive.

Though building by-laws were met and the manager of the Pape, Toronto, absolved of any neglect in that direction, Premier Conant of Ontario took it upon himself, so important did he consider the matter, to deliver the result of the probe to the press. The Premier pointed out that in a theatre seating 419 children at a Saturday matinee, but one usher was on hand!

Though there have been two such accidents in Toronto within a year, the trade has been fortunate that no deaths resulted. We have spent years building up the theatre in the public mind as a safe place for children and adults, both physically and morally. The press was quite fair in its handling of the near-tragedy at the Pape but the result of the publicity will be the awakening of critics of movie morals, etc. A strange effect, but true.

For instance, the Toronto Weekly News carries a long editorial under the heading, "Toronto Has Been Fortunate," some of which dealt with the Pape incident and the rest advocating increased censorship of pictures.

That was the strange result of a coal gas accident. But we're in a strange business. The immediate result of a mishap of any kind or bad judgment is painful enough. But the effect! That's something that can grow faster than a family of rabbits.

Vigilance is the price of many things besides Liberty.

The Law Says:

Section 9 of the Theatres and Cinematographs Act of Ontario reads:

"9. A child under the age of sixteen years unaccompanied by an adult shall not be permitted to attend any exhibition by cinematograph, moving picture machine or other similar apparatus for admission to which a fee is charged, except on Saturday of each week and on school, public and legal holidays between the hours of 9 a.m. and 6 p.m., during which hours a matron, to be remunerated by the exhibitor, shall be engaged in each theatre whose duty it shall be to supervise the conduct of such children and of adults toward them while in such theatre, the appointment of such matron to be sanctioned in such a manner as the Treasurer of Ontario may direct; and the Treasurer of Ontario may at any theatre in his discretion dispense with the attendance of a matron."

Failure to realize the intent of this regulation and to observe this may be followed by severe penalties—and not fines only.

Let managers and others remain awake all the time, so that we may have no more such incidents as have occurred twice in the past year. This form of sleepiness may lead to more serious results. Even now the Saturday children's matinee has received a severe blow.

Conant On Coal Gas Case

(Continued from Page 1)

regulations of the Ontario Motion Pictures and Censorship Branch.

"The excellent work done by the two Toronto police officers undoubtedly prevented the occurrence of a serious tragedy," he stated. The two officers referred to are Constables William Oliver and William Davis. Mrs. Dorothy Millard noticed sick children leaving the theatre and spread the alarm. Police and hospitals sent men and ambulances to help remove the sick children.

The theatre has been closed until structural changes are completed and the owner has convinced authorities that he is competent to run a theatre.

The premier said that when the attention of the two officers was directed to the fumes in the theatre by Mrs. Doris Millard, "the only person on duty was an 18-year-old usher." Under the Theatres and Cinematographs Act, a child under 16 unaccompanied by an adult, shall not be permitted to attend any moving picture theatre except on Saturday between 9 a.m. and 6 p.m. During those hours, the act warns, "a matron, to be remunerated by the exhibitor, shall be engaged in each theatre whose duty it shall be to supervise the conduct of such children . . ."

Premier Conant stated that "theatre owners throughout the Province are warned that there must be strict adherence to Provincial regulations . . . and that licenses of theatre owners who operate their theatres without due observance of Provincial regulations will be suspended indefinitely."

The inquiry into the Pape Theatre, which is operated by Isadore Stern, was conducted by Fire Marshal W. J. Scott, K.C.; Deputy Fire Marshal C. W. Caskey; Mr. Silverthorne and W. D. McPhee, assistant inspector of theatres.

Consolidated Gets Loew's, Montreal

(Continued from Page 1)

Mansfield company owned by Famous Players Canadian Corporation carry control, they were not voted but the latter company was represented at the meeting.

W. W. Robinson, representing preferred shareholders, urged a postponement of settling the lease until a plan of reorganization was worked out. T. F. Bragg of Odeon also opposed acceptance and suggested that further action would follow.

Loew's, Montreal, was opened in 1915. Famous Players subsequently acquired the lease and operation was transferred to Consolidated, which has a pooling arrangement with FP in Montreal. Consolidated held the lease until it expired and went on the open market for renewal.

Loew's, Montreal, was the second house bearing the old show name to break into the news this year. Loew's, London, was sold recently for $254.000.

Human Interest Notes in V-Loan

(Continued from Page 1)

walked in on Dave Borland, manager of the Capitol Theatre, Prince Rupert, and purchased a $1,000 Victory Bond.

Newspapermen interviewed the sailor as to why he had purchased the bond and came up with a story that sounded like a movie script! James Lee Jones, in civilian life a trapper in the Eskimo Lake country of the Northwest Territory, decided, upon hearing the story of Pearl Harbor over his short-wave radio, that it was time to leave the northland and fight for his country. Born in the Athabasca country, he had been "outside" only twice before in his life. He cleaned up his season's catch of furs—came out of the north by plane and enlisted in the navy in Vancouver. In the Victory Loan campaign last spring which coincided with the time of his enlistment he took out a $2,000 Bond. He was stationed at Prince Rupert when he made his second purchase through the theatre.

Manager Dave Borland of the Capitol has been doing a fine job for the Victory Loan as a member of the Gyro Club team of salesmen. He has spoken several times over the air and personally sold over $40,000.00 worth of bonds.

Stratford, Ont.—At the Avon Theatre, Stratford, which was donated for the Victory Loan show starring Sir Cedric and Lady Hardwicke, actual telephone pledges for Victory Loans during the show amount to $52,550! Previous pledges swelled the total for the Stratford theatre to over $59,000.

Jule Allen is particularly proud of the fact that Sir Cedric Hardwicke personally thanked the theatre manager, Walter Helm, over the radio for the co-operation given by the management and declared that Stratford had made the finest telephone subscription showing of any his company had encountered on tour.

Nanaimo, B.C.—The staff of 10 at the Capitol Theatre purchased Victory Bonds totalling $1,800, Manager Mel Gow reports and he expects to get the total up over the $2,000 mark.

Ben Cronk Joins United Artists

(Continued from Page 1)

matters and displays. Most publicity men arrange premieres wherever possible and work through newspaper and radio channels. That side of exploitation takes care of first runs.

Cronk, while keeping those bases covered, believes that what the citizen sees in store windows and on the theatre front on his way home or to work gets trapped in his think-tank. Particularly, in districts or towns. It's a direct approach and is close to home in more ways than one. He'll be swinging around the smaller places and giving managers many a good tip.

Film Weekly asked Ben for a few notes on himself to save some time taken up by interviewing. What he jotted down for our eyes is too good to keep or rewrite. Wrote he:

"Yes, the old warhorse broke harness and made up with his first love, realizing that in these 'restricted' times impressive publicity can do a double job. I was in the fortunate position of picking a berth to my liking. When I discovered the source of such pictures as 'In Which We Serve,' 'Moon and Sixpence,' 'I Married a Witch,' etc., I just hung my coat up in the United Artists' publicity office and I feel perfectly at home.

"While these are not days for reminiscing, I get a great kick when I hear of some of the seniors pioneering again, as I did with the Allens in 1907. I was poster artist, painter and operator. Jule and J. J. were the real pioneers in Canada and a finer duo to work for did not exist. In 1924 I entered the commercial advertising business. In 1930 I signed up with Famous Players, operating their advertising display, which I acquired personally in 1940 and operated until labor conditions, materials, etc., made it a series of headaches.

"No kidding, this United Artists' outfit is coming up strong. Their immediate releases add up to a mighty impressive program that will merit once more the trade mark their trade mark has enjoyed for years.

"Xcuse the graphite and haste."

That's Ben Cronk. He'll be seeing you.

Shael Levy Weds

Private Shael Levy, formerly of Columbia in Toronto and Warners in New York, now of the United States Army Air Force, was married to Miss Billie Polter of New York in that city on Nov. 8th. They'll spend a few days in Toronto visiting his folks and seeing old friends.

This Started the Trouble:

He didn't believe it could be done.

J. H. Fletcher of the Hollyburn Theatre, West Vancouver, who has been netting $700 with his Sunday show for Greek Relief, has ended his benevolence, believing it of no avail.

Mr. Fletcher told Ottawa that he didn't believe grain shipped to Greece via Germany ever got there and that neither Ottawa, the Allies or the Red Cross could guarantee its delivery.

The Nazis ain't that nice, he implied.

There's a lot of mail comes into an editor's office. Most of it is helpful, friendly, informative and amusing. Some comes from chronicle kickers but very little of it is downright abusive. The item above apparently outraged Mr. Fletcher, who wrote me a letter.

Maybe I Should Have Stopped Right There

Perhaps I shouldn't continue with this. I thought about it a lot. But I wrote Mr. Fletcher, calling attention to some of the things he had written and received no reply. I said that the man who inspired him to write some of the things it contained should be ashamed of himself.

Let it be understood that the item that started the trouble was not presented with a view to making fun of Mr. Fletcher in any way. It was shown to me by one of the most distinguished members of the Canadian motion picture industry as evidence of what film men everywhere are doing to help the war effort and to show their whole-hearted interest. I ran it with that in mind. Mr. Fletcher has done fine work and he is entitled to his opinions, which must be respected. I apologize for any misconception he may have.

Mr. Fletcher's Letter

"To The Editor:

My attention has just been called to an item in your issue of Sept. 30th,—'He didn't Believe It Could Be Done.'

Perhaps I am wrong, but as I read that (condensation) condensed from something which you must have picked up from some other source, I arrive at the conclusion that you are trying to be funny at my expense. Well, I don't mind that in the least. But what I do mind is that you are actually insulting the men who are fighting and dying for the liberty which you are enjoying in peace.

Is your skull so thick that you cannot see what is happening? This grain is going to Greece, 15,000 tons a month, but the Greeks, in spite of anything the Red Cross can do, will not be allowed by the Huns to benefit. If the Huns do not take the actual grain which Canada is sending, they will take other food stuffs of an equal value out of the country. Therefore, we are feeding the Huns, who, in turn will fight longer and harder against us and thus kill many more of our young men, the best men of our nation. As I look at it, the entire Greek people are not worth as much to the cause of Freedom as just one of our boys. Would you like to think that your boy was killed because of the food which we, YOU, helped to send to Greece? Of course it is just possible that you are a fifth columnist.

I maintain that as long as we send this grain to Greece we are potential murderers of our own fighting men. How any thinking person can treat this subject lightly is beyond me.

And by the way, not that it matters really, the amount which I collected and turned over to the Red Cross is $7,000.00 not $700.00. And I am sorry that I collected even one cent. I never intended that it should be used to feed the Huns.

Since you appear to make fun of this matter I hope that you have a boy who will be among the thousands of those who will surely be killed because of this foolishness."

Big Preem for 'Flying Fortress'

(Continued from Page 1)

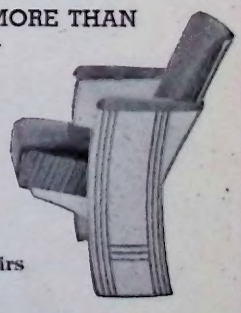
Cohen, vice-president of Vitagraph, Ltd.

There is much advance interest in the film, which stars Richard Greene and Carla Lehmann, a Winnipeg actress. Produced at Teddington, where Warners English studios are located, it contains authentic shots of Dorval Airport, Montreal, and other Ferry Command take-off fields on this continent. The RCAF background is used. Greene, a lieutenant in the Royal Air Force, was loaned to Warners for the making of "Flying Fortress."

The fuss-and-feathers sendoff has proved to be a great stimulant toward public curiosity and a sound business booster. Aviation films of first-rate calibre, such as "Flying Fortress," have hung up wartime gross records. This picture, containing bombing and raiding scenes which, according to English reviewers, exceed anything of a like nature to date, should line the people up again. Canadian critics at the first private screening of the film, made similar comments.

The picture is the first to tell the story of the famous American-made Flying Fortress: its manufacture; its transportation to European war fronts by Ferry Command pilots; and its actual use in bombing operations. Trade reviewers have called attention to the actual bombing-of-Germany sequences and the top spectacular punch of the film which was based on a real-life exploit of 2nd Pilot Sergeant James Allen Ward of the Royal New Zealand Air Force. Sergeant Ward won the Victoria Cross for his daring in climbing out on the wing of a Fortress to smother the flames of an engine fire.

NOW, MORE THAN EVER —



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THE NAVY CO

MOTION PICTURE DAILY

'The Navy Comes Through'

Hollywood, Oct. 13

[RKO]

"THE Navy Comes Through" is a terrific picture. It's big time, all the way from the first gripping minutes to a glorious climax. It's a story of fighting men, doing their job in the merchant marine to bring the cargoes through storm, fog, dive bombings and submarines. It's an audience picture, with every moment, every scene and every line of dialogue calculated to make the utmost imprint on the patrons.

On the grand scale, it's the story of a Navy gun crew on board a munitions laden ship bound for England. It tells of their fight against dive bombers and submarines, their capture of the mother ship tending a flock of U-boats in the Atlantic and their destruction of the subs by clever ruses. In its minor plot, it narrates the story of a Naval lieutenant, "broken" because of a prior mishap, joining the Navy as a seaman, and finding himself assigned to the crew of the chief petty officer whose testimony damned him at the inquiry. The romantic angle is the love of the former lieutenant for the petty officer's sister, a Navy nurse.

Pat O'Brien as the petty officer, George Murphy as the "broken" lieutenant and Jane Wyatt as the nurse head the cast. Their performances are excellent. Excellent portrayals also are wrought by well known supporting players: Jackie Cooper as a seaman; Carl Esmond as the Austrian violinist who becomes an American citizen and joins the Navy; Max Baer, former prizefighter, as a member of the crew; Desi Arnaz as the Cuban who enlists in our Navy; Ray Collins, of the Mercury Theatre, as the merchant marine captain; Frank Jenks as the gunner who intersperses his shooting at subs to listen to the Dodgers' ball games, and others.

The story is taken from "Pay to Learn," by Borden Chase, which the *Saturday Evening Post* thought so well of that it is the only narrative the publication has reprinted. Earl Baldwin and John Twist wrote the adaptation, and Roy Chanslor and Aeneas MacKenzie the screenplay, all of them contributing to a masterful job.

Suspense, drama, comedy and action are whipped into a finely blended mixture by the direction of A. Edward Sutherland in one of his most outstanding assignments. Islin Auster was the producer of the film, which evinces the contributions in his department.

VANCE KING

Running time, 81 minutes. "G."*

RKO RADIO PICTURES

MES THROUGH

"Calculated to inspire audiences to go out cheering and telling friends it's a picture they shouldn't miss . . . Packs thrills aplenty and blends romance, action, comedy and suspense."
—M. P. Herald

"Clean off a nice, large shelf in the safe for daily receipts . . . It's super-swell story and action."
—Showmen's Trade Review

"The film's thunderous excitement and breathless and unremitting action make this red-blooded meat . . . Excellent, virile entertainment." *—Film Daily*

"Tremendous heroics . . . exciting and headed for business." *—Box Office*

"Actionful, exciting adventure with strong romantic interest... Will not only do well at box-office, but also serves as stiff bolsterer of patriotism." *—Variety*

"Has plenty of patriotic and action appeal for the box-office . . . Will hold audiences everywhere."
—The Exhibitor

"A capital service feature . . . action-packed, excitingly presented with topical interest, appears headed for sturdy grosses." *—Hollywood Variety*

"THE NAVY COMES THROUGH"
with PAT O'BRIEN
GEORGE MURPHY
JANE WYATT · JACKIE COOPER
and CARL ESMOND · MAX BAER
Directed by ISLIN AUSTER
Produced by A. EDWARD SUTHERLAND

"THE NAVY COMES THROUGH"—*one of the second group from RKO Radio for 1942-43—the others:* "SEVEN DAYS' LEAVE"—"JOURNEY INTO FEAR"—"THE FALCON'S BROTHER"—"SCATTERGOOD SURVIVES A MURDER"

Digest of Reviews

STREET OF CHANCE (RKO)

This drama, though modest in production, traps the watcher's attention and holds it in a fast grip throughout its entire length. This is accomplished by concentrating almost all movement in one character, Burgess Meredith, who gives one of his best performances to date. The mystery is a deep one and endures up to the giveaway scene.

Meredith plays a man who became a mobster while suffering from loss of memory. He recovers that sense to find himself hunted for a murder and protected by a girl apparently his sweetheart—both new to him. Apparently of fine character while of normal mind, he retraces his adventures in the realm of amnesia to clear himself and reveal the mystery.

There is an extremely clever piece of work between Meredith and Adeline De Walt, as an old deaf-and-dumb woman, in which the former works out a means of communication through the eye-blinks of the latter.

Claire Trevor as the sweetheart, Sheldon Leonard as a relentless detective, and Jerome Cowan and Freda Inescort as suspects, help put together an acting combination that makes it an uncommonly good film.

THE NAVY COMES THROUGH (RKO)

This first treatment of a popular and inspiring war subject, the work of the merchant marine, has some action sequences that are positively the most suspenseful a good many patrons will have seen. When the mixed crew of battleship and tub seamen trick the U-boats into taking aboard loaded torpedoes while believing they are being fed by a Nazi mother ship, you'll chew your fingernails off to the elbows wondering if the suckers will get wise. There are close-range battle scenes that would do credit to a picture with a much bigger budget.

Pat O'Brien and George Murphy are the male leads who don't like each other, said dislike being motivated in O'Brien by his disapproval of Murphy as his sister's sweetheart. There's much more to the story than that, for it takes some interesting turns. Jane Wyatt is the girl.

The supporting cast is excellent. Max Baer, the ex-pug, does a good piece of work as a tough sailor but outstanding is the performance of Carl Esmond as an Austrian violinist who forsakes the concert halls for the sea. Others, such as Jackie Cooper, Desi Arnaz and Frank Jenks, round out a top-notch piece of work.

YOUTH ON PARADE (Republic)

A lively college musical pleasing all the way. To show up a professor's special method, they pool their plugging in behalf of a fictitious student, who gets honors. Faced with having to produce her to stay out of trouble, they hire an actress to fill the gap. John Hubbard, Ruth Terry, Martha O'Driscoll and Tom Brown take part.

YOU WERE NEVER LOVELIER (Columbia)

The studio has met the current demand for musicals with a very enjoyable offering. Rita Hayworth, at the top of her popularity, and the Fred Astaire symphonies in shoe leather carry the customers away. The scene is South America, the music is Jerome Kern and the comedy is Adolph Menjou and Gus Schilling —a powerful combination.

Astaire, a stranded tap dancer, is mistaken for a suitor by Hayworth. Her father, Menjou, considering her indifferent to men, has been trying to awaken romance in her with orchids and anonymous love notes. She thinks Astaire has been doing it, and falls for him against her father's wishes. Much of the doings deal with Hayworth pursuing Astaire. Imagine that!

The production is rich and gay and the players keep the mood up all the way. The singing of Hayworth and Astaire is satisfactory but the dancing is tops. Xavier Cugat plays a role and leads his band.

It's among the top musicals of the season.

MRS. WIGGS OF THE CABBAGE PATCH (Paramount)

The old favorite about a fatherless family living on the other side of the tracks and waiting for pappy to come back from the Klondyke is done nicely. Fay Bainter, of course, is the reason. Vera Vague, Hugh Herbert and others help.

GENTLEMAN JIM (Vitagraph)

This lusty, brawling reconstruction of the early life of James J. Corbett is the finest prizefight drama to date and well-designed to capture female interest to add to the guaranteed reception it will get from men. It is full of loud, true laughter, unmilitary thrills and Gay 90s color. It's an escape into another and much-discussed era and has its own type of excitement. The skill of Errol Flynn as a boxing master is a treat to watch, whether it truly represents another of his talents or not. Most of all, it's very human in its presentation of the family life of the Corbetts.

Flynn plays Corbett well. Alexis Smith has a very important role as Corbett's knocker and eventual sweetheart. Alan Hale gives his usual broad and noisy performance, this time as Corbett's father. Jack Carson as Corbett's pal and John Loder as his rival give excellent performances. So does Ward Bond as John L. Sullivan. Others who make it a case of good casting are Rhys Williams, William Frawley and Minor Watson.

It's one of the nicest offerings of unserious drama to come out of the studios in quite a while.

THE THOUSAND DAYS (Empire-Universal)

This Associated Screen News short, one of the Cameo series, is an especially powerful and comprehensive presentation of Canada's part in the war to date. The producer has overcome the usual handicap of too much to tell in too short a time and it runs along smoothly, clearly and with increasing tempo. Ordinarily films of a documentary news nature, even in greater length, become disjointed and leave the audience behind. Not this one. It's inspiring, informative and interesting.

USA Half-Cent Piece?

American treasury officials are considering plastic coins to release metals for their war effort. Half-cent coins, for sales tax purposes, and three-cent coins for stamps, may be issued.

Taube Thanks You

Syd Taube would like to thank the mant theatre men across Canada for condolences given him by them at the recent passing of his mother.

ASN Gang Here For 'The Thousand Days'

Ernie Roberts, Associated Screen News publicity man; Gordon Sparling, producer of "The Thousand Days," and other ASN execs deserted headquarters in Montreal and spent a couple of days in Toronto in connection with the special showing of their new Cameo short, named above.

Coyle's Coup

This is just part of the rubber haul of Leo Coyle, manager of the Granada, St. Catharines. It's happening all over the dominion.

ASN Produces '1000 Days'

Associated Screen Studios' latest Canadian Cameo release is currently playing Canadian theatres from Vancouver to Halifax. "The Thousand Days" is an impressionistic review of three years of war which will readily dispel any feeling of inferiority Canadians may have concerning the magnitude of their contribution in the fight for freedom. Yet it still creates a sense of urgency to continue working all out for victory.

Members of the Victory Loan committee who saw the picture urged that its stimulating message should be seen by everyone possible during the balance of the Victory Loan campaign. Copies of this motion picture were made available without charge by Associated Screen News Limited, while theatres donated screening time and hastily re-arranged programs to include this new film in current shows. Film exchanges agreed to handle the distribution of the motion picture—making it a real industry contribution.

"The Thousand Days" is a dramatic review of an historic one thousand days — since September 1939. It is more than an historical review. It is an interpretation of a people transformed—the human story of how a world holocaust has altered the outlook of Canadians and of their way of life — of brawny Canadian arms forging new swords in the desperate race for victory.

"The Thousand Days" reveals something new in motion picture technique. Here is an example of the "rhapsodic" treatment, developed by blending brief, disconnected scenes, conversations, sound and music into a correlated whole. The rhapsodic technique takes a review of current events out of the dusty and prosaic to make it a living, stimulating experience.

"The Thousand Days" divides itself chronologically into Days of Excitement, when the storm broke; Days of Scepticism, when it seemed a phony war; then with Hitler's march through the low countries and the fall of France, the Black Days of Disillusion; to the amazing accompaniment of a song, the Days of Determination. Days of Expansion followed as factories grew larger, new industries were created; Days of Growing Power came as free men banded together under the banner of the United Nations; Days of High Gear revealed amazing results for Canada's determined efforts; until at the end of The Thousand Days, that day arrived when it is our turn to choose when and where we strike.

By TAP KEYES

Film fans will feel a genuine regret at the passing of Tom Mix's famed horse, Tony, who shared all his late master's adventures and has now followed him into another world. Tom and Tony were in a great measure responsible for the present popularity of western films. The friendship of Tom and Tony was lifelong, the horse being 40 years old when he died. Tom saw Tony as a colt straggling after a pedlar's wagon in his home town and acquired him. Tom Mix, experts say, wasn't the best horseman in the world but Tony's love of heeding Tom's orders went a long way in making it up.

* * * *

You may sometimes wonder what theatres get out of the time and hard work used up in behalf of Victory Loan drives, War Savings Stamps activity, rubber matinees, etc. Well, they get nothing but your approval and the government's thanks. The government honors the theatres with a special place in each drive and leaves it to the managers to work out the best schemes. For instance, the matinees to which children are admitted free if they bring rubber and other salvage are gift shows from the management. The friendship and loyalty of the fans to movies has caused the government to place them in a special spot and the managers, gratified by this distinction, do everything for nothing or bear the costs themselves. In many instances, however, campaigns of theatres do increase patronage but the increase is balanced by free shows for servicemen.

* * * *

For your information: There were 1,232 movie houses in Canada in 1940—and something like 12,500 in the United States. Since 1930 Canada has acquired 50 more theatres. The number of paid admissions in 1940 for Canada was 152,137,277. In dollars that meant $37,858,955. There are theatres which operate only in the summer, when the roads are clear, and others to which film must be flown. This gives you some idea why the movie business occupies the special attention of the government.

* * * *

Another interesting side of the Canadian Motion Picture Industry is the work of supplying army camps with entertainment gratis, Canada being the only country where a majority of the soldiers see shows for nothing while in camp. Four service organizations co-operate with the movie people to see that the boys are well supplied—the Canadian Legion, Knights of Columbus, the Salvation Army and the Y.M.C.A. In the vast majority of cases 16mm. films, smaller-sized, are shown and each film made for larger screens has a smaller print. Most companies didn't make them until the army and arose. Almost 400 army camp theatres get free entertainment. The work is still growing, since there are 400 camps in Canada, many of which have no equipment as yet. The equipment is contributed wherever possible by the service organization.

So you see, your movie admission does many things before it's broken up into final costs.

* * * *

Canadians will have a special interest in the motion picture biography of the late Dr. Norman Bethune, the Montreal surgeon who perfected the mass blood bank method while serving in the Spanish rebellion for the Loyalist forces. He died while heading a Canadian medical mission in China. Dr. Bethune developed blood poisoning from injuries received while operating on Chinese wounded He was born in Beaverton, Ontario, and graduated from the University of Toronto

Hollywood Salaries Held to $25,000

President Roosevelt's signed order that no American may receive a salary in excess of $25,000 per year has Hollywood excited and puzzled. The order has more effect in the motion picture industry than in any other.

The question of whether current contracts are valid is being debated. Many feel that a signed obligation to work for an agreed period has no teeth if the stipulated remuneration has ended. Many Hollywood people have earned far in excess of the stipulated amount this year and some say that they intend retiring. Agents, in particular, are put out by the new ruling, since they lived off the earnings of their clients.

What everyone is wondering about is whether the reaction of those affected will affect future production.

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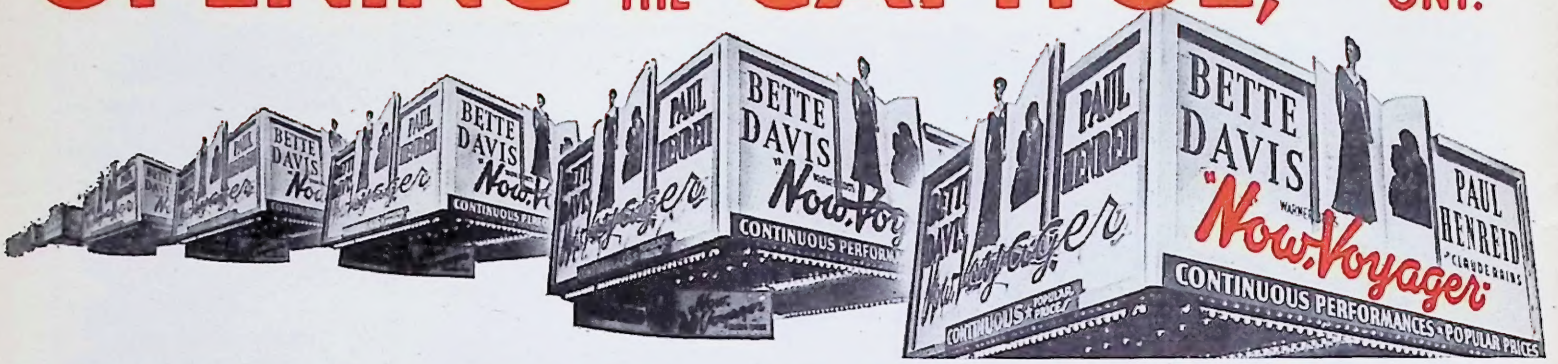

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